

# NEW YORK CLIPPER

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## PICTURES FROM LIFE.

BY MONROE H. ROSENFELD.

The rich man who lives in a palace so fine  
Is envied each hour by the poor,  
He rides in his carriage, and every one thinks  
He never has an ill to endure.  
But his heart oft has sorrows that gold cannot heal,  
The world little knows of his strife,  
He smiles on the crowd while keen anguish he  
feels;  
A picture taken from Life!

The merchant whose name is a passport on 'Change  
Comes smilingly home to his door,  
His dear ones embrace him with kisses of love,  
So happy to see him once more.  
But his big speculation today has gone wrong,  
He knows that his poor, loving wife  
And he and his children are beggars henceforth!  
A picture taken from Life!

A youth bids his parents a tearful farewell,  
They counsel him never to stray;  
He wins the respect of employer and friends,  
Till temptation lures him away!  
Then he falls, step by step; of his dear ones he  
thinks,  
And conscience will cut, like a knife;  
His good name is gone, he's repentant too late!  
A picture taken from Life!

The darling of Fashion—Society's pet,  
With all that her heart can desire,  
The idol of many who kneel at her feet  
To flutter and praise and admire.  
When the glare and the glitter have faded away  
And dark disappointment is rife,  
She thinks of the heart that she bartered for gold!  
A picture taken from Life!

## THE PHONOGRAPH.

ADAPTED FROM THE GERMAN  
BY G. F.

INSPECTOR OSBORNE sat in his private office at Police Headquarters, in the flourishing Western town of Monroe, when the ringing of the telephone brought him suddenly to his feet. "Hello!" he called through the tube. "I want Inspector Osborne," replied a voice. "I am he. Who's there?" "Bookkeeper Miller, of the house of Henry C. Smith, 20 River Street." "What's the matter?" "A terrible deed has just been discovered. Mr. Smith lies dead beside his bed!" "A suicide?" "No—undoubtedly a murder. The unfortunate man was stabbed!" "Is there any clew to the murderer?" "No, none at all." "Who found the corpse?" "The housekeeper, Miss Mertens." "When?" "Just now. It struck her that Mr. Smith, who was a very early riser, didn't make his appearance this morning. Finally, at eight o'clock she became alarmed and listened at the door. Everything was as still as death. Then she knocked several times without receiving an answer. On the point of running down to the office for help, she accidentally jostled the door, and to her surprise it opened, while hitherto the old gentleman always kept himself locked in. She threw a curious glance into the room, and she saw Mr. Smith lay beside the bed, covered with blood—the whole bed was saturated with blood. She ran away, shrieking, to announce the frightful affair in the office. We followed her upstairs, and found all confirmed."

"Well, I'll come immediately," was the Inspector's answer. "Look the mentioned room—let no one in under any pretext." About a quarter of an hour later the Police Inspector appeared in the house of the crime, in company with the coroner and a detective. Without delay they entered the bedroom, while several policemen kept back the crowd that had gathered before the house.

Inspector Osborne found everything as the bookkeeper had described it. Mr. Smith, an old bachelor of almost seventy, but who had been still very strong and active, had been killed by several stabs in the breast. The dead man seemed to have been surprised in his sleep, for he had not resisted. He had, apparently, sprung out of bed only when he had received the wounds, and had probably collapsed beside it. The housekeeper had heard no cries for help; beside herself nobody was in the house. In the room were a few blood-soiled places, and drops of blood were sprinkled about. Life had been extinct in the body for several hours. The open window indicated the way that the murderer had used, while the door, unlocked from the inside, showed that he had opened it for one reason or another.

Osborne glanced out of the still open window, which overlooked a narrow yard. Close beside the window ran a ladder, on which an agile man could have easily climbed up. The dead man's room was in the first story. The yard was connected with several other yards, so that a person could have got there from the street without difficulty.

"Have you missed anything?" the inspector then asked the housekeeper.

Miss Mertens, whose eyes were red from weeping, shook her head.

Inspector Osborne looked about the room.

"Nothing in disorder, nothing stolen. Perhaps it was an act of revenge? Do you know a person who bore the deceased ill will—who was his

enemy? Or did somebody have an interest in his death?" Neither Miss Mertens nor the bookkeeper made a reply.

"Who is the nearest relative of the murdered man?"

"His nephew, Mr. Joe Silvan."

"Where is he?"

"In Chicago, in a banking house."

"On what sort of terms was he with his uncle?"

"He is his heir. The two loved each other very much," replied Miss Mertens, sobbing. "Joe is a worthy young man, who honored and respected his old uncle above all things."

"Has he been informed of the crime?"

"No, but I must do my duty."

The housekeeper obeyed.

She occupied two pleasant rooms in the upper story.

The inspector had every drawer opened, and examined the contents with close attention.

"You will find nothing among my effects," cried Miss Mertens, indignantly.

"Perhaps I shall," remarked Osborne, sullenly, bringing to view, from the depth of one of the bureau drawers, a sharp knife whose blade was covered with clotted blood. "Miss Mertens, I arrest you!"

On the same day the nephew of the murdered

the unfortunate woman was committed to await the action of the Grand Jury.

Meanwhile Joe Silvan had looked after the inheritance of his rich uncle. The young man took possession of the business, whose management he left principally to the bookkeeper. He himself led the life of a spendthrift, reveling in the enjoyments of the *jeunesse dorée*.

In due time Miss Mertens was indicted for the murder of Mr. Smith.

It was the evening before her trial. Completely crushed, the accused waited in her gloomy prison, while in the brightly lighted house of her hapless employer Joe Silvan sat at the dinner table with a few of his fast friends.

men. Not only did my uncle value it highly, but the phonograph was also in his bedroom when the dastardly crime was committed. Does one of the gentlemen understand how to handle the instrument?" he added, after a while.

A certain Mr. Enders answered in the affirmative, and, stepping before the phonograph, began to turn the handle.

"There is still a plate in it," he said. "Pay attention, gentlemen."

Indeed, while he turned there sounded a voice known to the most of the guests—the voice of the murdered man. Frightened, all started—it sounded as if coming directly from the grave, so hoarse and unnatural did the tones issue forth.

All listened with breathless silence.

After a few moments there resounded from the mysterious machine:

"I was attacked in my sleep—"

Joe Silvan, deadly pale, violently grasped the arm of the friend who was turning the handle.

"Stop! I can't bear to hear that! Away with the dreadful instrument—I—"

He endeavored to take possession of the apparatus, but Inspector Osborne seized it with both hands.

"Hold! I take possession of this in the name of the law! We wish to hear all the dead man has to say." And, quickly resolved, he seized the knob of the handle, setting the latter slowly in motion.

While the nephew leaned back in his chair, trembling from head to foot, and the others listened in silence, the phonograph spoke in the former manner the words:

"Covered with wounds and bleeding, I was left for dead. Once more I rise, suffering unspeakably—I no longer have the strength to call or walk—so I confide to this machine the name of the murderer—he is—my—nephew—Joe Silvan—"

Here ended the communication, which was heard by all present with terrified faces.

Suddenly a man sprang up as if mad, and wished to rush out of the room—it was Joe Silvan.

Too late! Chained by terror, he had delayed too long. Inspector Osborne already stood at the door with a revolver pointed at him.

"Stop! You are arrested!"

The wretched man resisted like a maniac, but with the assistance of several gentlemen he was soon overpowered and bound.

On the very same evening Joe Silvan made a full confession. Having fallen into bad company he had plunged into debt. In order to obtain money he forged notes. The day of redemption approached; he did not dare to confide in his strict uncle, so the plan of the dark deed matured in him. After he had carefully provided for an alibi, he went secretly to Monroe. In the night, well acquainted with the locality, he entered, in the manner described, the house and bedroom of his uncle, whose habit of sleeping with an open window was known to him. He attacked and stabbed the old man in his sleep, and then, to turn suspicion on the housekeeper, whom he knew was favored with a handsome legacy, he stole up to her rooms, which he found unlocked, and concealed the bloody knife at the bottom of one of her bureau drawers, whereupon he softly retraced his steps, and left the house as he had entered it, but not without having noticed with terror that during his absence upstairs his uncle, whom he had left for dead in bed, had fallen upon the floor beside it, this time certainly lifeless, he believed. He returned with the night express to Chicago. His landlady could not betray him, as she had gone away for several days, and in the banking house nobody missed him, as he had chosen Saturday night.

Of course the innocent housekeeper was speedily set at liberty. A happy marriage let the poor thing soon forget the pain and shame of her arrest. As for Joe Silvan, he escaped a just punishment by strangling himself in his cell.

## MME. SELMA KRONOLD,

Who is a graduate of the Royal Conservatory at Leipzig, Ger., made her debut as a member of the company organized by Angelo Neumann to produce the "Nibelungen Ring" in the cities of Europe. She studied the entire Wagnerian repertory, under the guidance of Anton Seidl, who was musical director of the company. Acting under his advice she came to this country and appeared as a soloist with the orchestras of Anton Seidl, Walter Damrosch and Theodore Thomas. The following season she was engaged to sing at Kroll's Opera House, in Berlin, where she appeared in a wide variety of roles. Two years later she returned to America, under contract with Gustav Heinrichs. When Walter Damrosch gave the Wagner Festival at the Metropolitan Opera House, in 1893, Mme. Kronold was engaged to sing Sieleinde, Venus and Elsa. Associated with her in the cast were Materna, Emil Fischer and Anthon Schotte. Since that time she has sung with great success in all the leading cities in America and Europe. Her first appearance with the Castle Square Opera Co. was made Oct 16 last, in the title role of "Aida," and she has since proved herself a valuable member of the company.

## ONE OF THE OLD SCIENCES.

"What's that there young man's business?" asked Mr. Parvenue.

"He's a tutor, I believe," replied his wife.

"What does he teach?"

"One of them old sciences, I s'pose," answered Mrs. Parvenue. "I ain't just sure what it is, but last night Mabelle told me he was giving her lessons in oculation."

"Well, I s'pose she's got to be educated," returned the old man. "I only hope he won't charge no fancy price for his lessons."—Chicago Post.



SELMA KRONOLD

"At once—by telegraph."

The bookkeeper approached the inspector and whispered in a confidential tone:

"There is another heir—or rather heiress, Inspector."

"Who?"

Bookkeeper Miller pointed to the housekeeper.

"Miss Mertens?"

"She?"

"How do you know that?"

"I was present when Mr. Smith made his will. She knows about it, too."

"And how much does he leave her?"

"Twenty-five thousand dollars."

"At all events, because she was a faithful servant? How long has she been here in the house?"

"Fifteen years. She could have married, but remained single on Mr. Smith's account. Now, I think, she will marry at last."

The inspector cast a searching glance at the woman, who stood by the window weeping silently. She might be thirty-five years old, and was still a quite attractive person.

"I can't think such a thing," murmured Osborne.

"She has a good face. Lead me to your room," he said aloud and authoritatively.

Miss Mertens heard with astonishment the inspector's order.

"Why?" she asked, growing pale. "Do you suspect me?"

man, Joe Silvan, arrived from Chicago.

The young man appeared to be inconsolable over the death of his dear relative, and expressed in glowing words his indignation at the horrible deed and black ingratitude of the murderers. Miss Mertens had, indeed, always shown him attention and friendship, but this occurrence extinguished in his heart all the feelings he had entertained for her. With tears in his blue eyes, he followed the coffin of the man he called his second father.

In spite of the inspector's efforts to draw a confession from the housekeeper, she stubbornly denied the crime. That she had wished to marry was true, but she had never had the remotest thought of wishing her highly respected employer dead because of the inheritance he intended for her—how much less would she have been able to commit an act of violence on him!

Inspector Osborne felt compassion for her, but according to the situation of the affair he could scarcely doubt her guilt. The open window he regarded as a clever dissimulation to divert suspicion. As for the knife, in her haste, she had doubtless been unable to remove it. Her reply that she, a woman, did not possess the physical strength to execute such a crime, would not stand the test. Miss Mertens was a robust person, and not for the first time had a woman murdered in a similar fashion.

The hearing in her case was soon closed, and

They talked of everything possible, also about the next day's trial, and one young man went so far as to declare that lynching was none too good a punishment for the heartless murderers. To rob such a noble man of the remainder of his life, in so abominable a manner, was most atrocious!

Joe Silvan listened, speechless with grief and emotion.

Inspector Osborne, who had dropped in on business relating to the trial, had remained at Joe Silvan's pressing invitation. He answered all inquiries as to the demeanor of the prisoner, briefly and evasively, for his office imposed upon him reserve.

Out of respect for the host the subject was soon changed. One of the gentlemen had heard recently, in Chicago, the wonderful reproductions of the improved phonograph, and enthusiastically described its performance.

"It is, indeed, wonderful," said Joe Silvan. "But the first phonographs were also remarkable. By the way, my unfortunate uncle possessed an old phonograph. It's truly astonishing how plainly it reproduces. Would you like to hear it?"

"Yes, yes, let's hear it!" all cried in chorus.

Joe Silvan left the room, to return in a few moments with a large and elegant phonograph, which he placed upon the table, saying in an agitated voice:

"This instrument is a precious souvenir, gentle-



hundred pieces of scenery, and will have a full



### Miscellaneous

PAINE'S FIREWORKS COMPANY, which maintained headquarters at Boston and Boston in addition to its headquarters at 12 Park Place, this city, made an assignment Tuesday, in Brooklyn, to Bertram Gardner, a lawyer, of Nassau street. The following statement is regarded as the first official statement of the company, which is principally due to complications arising from an accident occurring at Columbus, O., during a sham battle, in which it is in a position to claim a large number of liabilities, as well as the disastrous fire which occurred at the company's factory last summer. The fireworks company is in a position to claim a large number of liabilities, as well as the disastrous fire which occurred at the company's factory last summer. The fireworks company is in a position to claim a large number of liabilities, as well as the disastrous fire which occurred at the company's factory last summer. The fireworks company is in a position to claim a large number of liabilities, as well as the disastrous fire which occurred at the company's factory last summer.

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## LATEST BY TELEGRAPH.

## Monday Night's Openings in All the Big Show Towns.

## GOLDEN GATE GLEANINGS.

## Frederick Wards Opens Under Favorable Auspices—Richards &amp; Pringle's Minstrels Also Find Favor.

(Special Dispatch to the New York Clipper.)

SAN FRANCISCO, Dec. 12.—At the Columbia Theatre Frederick Ward began last night a week's engagement, presenting "The Lion's Mouth," which will be the chief attraction of the season. The star and play were given an enthusiastic reception.

CALIFORNIA THEATRE.—The Frawley Co. last night presented "The Fatal Hour," which will be given for three nights, and then "The Sporting Duchess" for the rest of the season.

ALHAMBRA THEATRE.—Richards & Pringle's Minstrels opened Sunday to a good house and met with an excellent reception.

ALHAMBRA THEATRE.—"Mother Earth" began its second week last night. The play has done but poorly.

TIVOLI THEATRE.—Horse—Farris Hartman and Annie Myers, in the comedy "The Lion's Mouth," which opened here last night, were given a hearty reception. The same opera is on for this week.

GRAND OPERA.—Last week's business was not as satisfactory as might have been. This week's bill is "The Chimes of Normandy," and the attendance last night was good.

ORPHEUM THEATRE.—Business here continues enormous. Mr. and Mrs. Edwin Milton Royle, Mason and Forbes, the three leading comedians, and Hamilton Hill were the chief new comedians, and were accorded hearty welcomes.

THEATRE.—Business continues at the top notch. Bill of week of 11: Harry De Lacy, Ruth Neila and her Pickaninies, Kate Winkfield, Major Mite, Adelle and her lions, and a new variety play.

NO. 10.—The manager benefit in aid of the Charity Fair of the Associated Managers of San Francisco takes place at the Orpheum on Thursday afternoon, 4. All the theatres and companies in this city at the time will be represented in the programme. The prices of admission are: \$1.00, \$1.50 and 25 cents, and nearly the whole house has been sold.

YADONOR DE PACHA.—The California Theatre on the afternoon of 26, 28 and 29. J. J. Gottlieb, one of the managers of the theatre, and Hamilton Hill, and of the Madison Theatre, in Oakland, returned from a three months' trip East on Thursday with a good list of bookings for this season.

## FROM OTHER POINTS.

## "Dark Deeds" Originally Produced at the Bowdoin Square Theatre, Boston—Generally Good Business Reported East and West.

(Special Dispatches to the New York Clipper.)

MILWAUKEE, Dec. 12.—The most disagreeable weather we have encountered this season prevailed last night, and Monday, and in consequence what was anticipated as a record breaker turned out in most cases only fair. The Alhambra, Star and Columbia, all reported a heavy crowd house being in evidence despite the usual cold. At the Davidson Charles Frohman's company, presenting "The Lion's Mouth," had an engagement Sunday night. The advance sale is the largest of the season, and guarantees a successful engagement.

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It is an enthusiastic reception at the Boston Museum, which entered upon its second week at the Columbia as a supplement to "The Lion's Mouth." It is a big drawing card, as evinced by last night's audience. "Arizona" began its second week at the Tremont most satisfactorily. "Sag Harbor" has reached its third week performance, but the public have not yet lost interest in this homey drama. The Borden Square Theatre had the distinction of presenting a new play for the first time on any stage. "Dark Deeds" had its initial performance at yesterday's matinee, and was warmly received by a good afternoon house. "The Hopkins" with Rose Mettelle, drew out all the steady patrons of the theatre, and the "Longwood" was also played to the usual good houses at Castle Square. Keith's "headliner" Clie Lottus, brought in unusually good Monday houses.

CINCINNATI, Dec. 12.—The week began with the weather inclement, but the new pieces were warmly received despite this by far to good houses. Powers was crowded to see Mrs. Leila Carter, in "Zaza," a big success. The production of "Quo Vadis," at McVicker's, has been postponed until Tuesday night, for more rehearsal. Tim Murphy, in "The Carpet Bagger," played a good house here Sunday night. The audience was crowded by a large number of admirers at the Columbia. "The Smugglers of Bayader" was the opera. "The Dearborn" played a good house at the Lyric. "The King of the Oyster Ring" at the Academy. "Katy's Kids" at the Alhambra. Geo. W. Monroe, in "The Lion's Mouth," played a good house at the Criterion had good weather houses. Well patronized were the Chicago Opera House, Olympic and Haymarket. The morning glories, at Froeders and Fred Hildebrandt, at the Lyric. At San Francisco, Jack's, furnished successful burlesques.

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## On the Road.

## All Routes Must Reach Us Not Later Than Monday.

## DRAMATIC.

Arthur, Julia—Newark, N. J., Dec. 11-16, Brooklyn, N. Y., 12-17.

Adams, Maud—Detroit, Mich., Dec. 11-16, St. Louis, Mo., 12-17.

Allen, Viola—Philadelphia, Pa., Dec. 11-17.

Andrews, Maud—Scranton, Pa., Dec. 11-16.

Anderson, Theodore—Goodrich, Ont., Dec. 11-16, Hamilton, Ont., 12-17.

Angell's Comedians—Ironwood, Mich., Dec. 11-16, Beaver, Pa., 12-17.

"At Pine Ridge"—Rochester, N. Y., Dec. 11-16.

"At the White Horse Tavern"—Lawrence, Mass., Dec. 11-16.

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"Hunting for Hawkins"—Grand Rapids, Mich., Dec. 11-16.

Kalamazoo, La. Lansing 15, Ann Arbor 16.

Where I've Seen Smith—Hoboken, N. J., Dec. 11-16.

14, Waterbury 15.

Heart of Chicago—East—Trenton, N. J., Dec. 11-16.

Paterson 15, Elizabeth 16, Hoboken 12-13, Paterson 20-21.

"Hotel Tony Turry"—Hot Springs, Ark., Dec. 11-16.

14, Dallas 15, Ft. Worth 16, Waco 18, Austin 19, San Antonio 20, Houston 21, Galveston 22, 23.

"The Excellency Governor"—Cleveland, O., Dec. 11-16.

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NEW YORK CITY.

**NEW YORK CITY.**

**Review and Comment.**—There was very little stir in the local theatrical field last week. Frank Daniels presented an opera libretto unknown here, a play founded upon the abduction of little Marion Clark had its first metropolitan hearing and Weber & Fields added to their current

...a burlesque upon "Harnara Fricione." The sudden advent of cold weather had a somewhat injurious effect upon box office receipts at some houses, but as a rule there was little cause for complaint, and in many cases the attendance furnished reason for much rejoicing. Thus far the tempting array of holiday goods displayed in the shops has not diverted the flow of money from the theatres, for, despite the activity of an army of shoppers, sales have been light and merchants are loudly complaining. The seasonably cool weather will, however, stimulate Christmas trade, and during the next fortnight theatrical business must necessarily suffer consequent injury. In one department store recently visited the manager of the toy department stated that he confidently expected to dispose of \$50,000 worth of toys prior to Christmas, and if it were possible to furnish a close estimate of the amount of money that will be expended for the purchase of Christmas gifts the sum total would afford abundant reason for poor theatrical business.

.....It was stated in our last issue that the success of "Ben Hur" at the Broadway Theatre was practically assured, and a succession of overflowing

houses thus far has justified the statement. We further stated, as the result of careful and deliberate judgement, that the play was utterly devoid of offense against religious sentiment and that the design of the management to attract the non-theatregoing class of the community was likely to be accomplished. We have since learned with equal surprise and regret that certain religious teachers have condemned the play upon the ground of impiety, founding their objections not upon the text nor the method nor the objects of its delivery, nor even upon the scenic illustrations of it, but entirely upon grounds that are scarcely material. The chief reason, they thought of impiety, in itself, becomes so when placed upon the stage of a theatre, where, as they further claim, its mission is not the strengthening of religious sentiment, but the accumulation of monetary gain. We desire at this point to state that we respect and honor religion and carefully guard our columns against the admission

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sion of anything that can in any manner assail it, and we moreover feel constrained to show respect for those whose profession is to teach it and guard it from harm. We are, however, the friend of the stage and of its people, and we regret that the time has not yet arrived when the pulpit will cease to condemn the stage *per se* and without regard to the nature of its teachings. Condemnation of a stage production which results from inveteracy of conviction concerning the stage in general, or that which is

based upon heresy evidence, cannot command the full measure of respect we would like to bestow upon those teachers who, though honest in endeavor, allow their zeal to outrun reason and justice. We hold that the mission of the stage is to entertain, to afford necessary relaxation from the strain of life's serious duties, and we have been ever foremost in condemnation of such stage works as offered moral or mental poison in place of healthful entertainment. If, however, while affording entertainment the playwright should emphasize some truth, making that knowledge for all time which erstwhile had not crystallized into belief, or if he teaches some lesson, by means of which our lives are made more fruitful of good, he has not wandered beyond the legitimate confines of his art. General Wad-

lace, in his novel, "Ben Hur," upon which the play under discussion is founded, contrasted the law of force with the law of love, the old Mosaic law which claimed an eye for an eye and a tooth for a tooth, with the gentler law which we find embodied in the "golden rule." This contrast is clearly shown in the play, and perhaps even more graphically than in the book, for we see the vengeance of Ben Hur wreaked upon the author of his misfortunes strongly contrasted with the mercy of Him who cleansed the lepers, and the shouting mob which pays tribute to the cruel victor of the chariot race gives place at the close of the play to the host that sings a song of praise to Him who has come to establish upon earth the new law of mercy and of love. The Savior of Mankind is nowhere represented in person in the play, and the light that falls upon the unfortunate lepers may readily be con-

believed to be the refulgence of those attributes—love and mercy—which have continued to illumine the world for nearly two thousand years. "Ben Hur" as a novel was devoutly conceived and has done good service in the cause of religion, but no one can blame its author for reaping the monetary profit resulting from its enormous sales. General Wallace, who so reverently performed his self-appointed task of creating the book, had the scenario of this play submitted to him, and gave his permission for the dramatization of the work bestowing upon it his sanction while it was in embryo, and after completion, and as the play teaches the same lesson as the book, is there any reason why the financial gain permitted to the author should be denied the dramatist and his associates? Surely such an objection cannot hold until the impossible shall come to pass, the complete divorcement of spiritual things from those which pertain to our material wants, and in this connection there is suggestion of a retort so obviously fitting that we refrain from making it. . . . . At WALLACK'S, on Dec. 4, Frank Daniels presented, for the first time in this city, "The Ameri- can comic opera in three acts, with music by Victor Herbert and book and lyrics by Frederick Rankin and Kirke La Shelle. . . . AT THE IRVING PLACE THEATRE a performance was given Dec. 5, by the

members of the Conrad Company, for the erection of the fund for the purpose of erecting a monument on the grave of the poet Anzenberger in Vienna. The play presented was Anzenberger's five act drama, "Pfarrer Von Kirchfeld," which "Barbara Fildgety," a new burlesque, was added, to "Whirl-i-Gig" at WEBER & FIELDS' on DECEMBER 17TH. The continued attractions for the week ending Dec. 9 were: John Drew at the EMPIRE, Mr. and Mrs. Kendal at the KNICKERBOCKER, Mr. Pike at the FIFTH AVENUE, "Sherlock Holmes" at the GARRICK, Julia Marlowe at the CRITERION, Annie Russell at the LYCEUM, "The Marquises and Jane" at DALY'S, "Ben Hur" at the BROADWAY THEATRE, "A Greek Slave" at the HERALD SQUARE, Richard Mansfield at the GARDEN, Alice Nilson Opera Company.

at the CASINO, "The Dairy Farm" at the FOURTEENTH STREET, "Way Down East" at the ACADEMY OF MUSIC, "Papa's Wife" at the MAY HATTAN, the Castle Square Opera Co. at the AMERICAN, the stock company at the MURRAY HILL, May Irwin at the BRONX, "Round New York in Eighty Minutes" at KOSTER & BIAL's, "Whirl-



THURSDAY'S FAMILY THEATRE (J. E. Girard, manager) "The Hidden Hand" is the current drama.















**SOUTH CAROLINA.**

**DEATHS IN THE PROFESSION.**

SUSAN (Georgie) MATHEWS, an ex-variety performer, died of a stroke at her home in this city. She was born Aug. 17, 1871, in Richmond, Va., and at the age of sixteen she married Fred Mathews, an English comic-dian, who came to this country as a member of Sam Haggas's Minstrels. After the death of Mr. Mathews, in 1933, his widow married a non-professional and retired from the stage.

IN THE notice of the death of Edward W. Marston in our last issue it should have read that he married Rose Francis (not Mary), and also that the survivor is Miss FLORENCE EDWARDS (Mrs. Joseph Omenkel) married at

the New York Hospital, this city, i. e. 12. She had been inebriated for several days. Miss Edwards was at the head of Mr. Oppenheimer's barquesque companies for several seasons.

JOHN HERMAN SIMONSON, a retired minstrel, died Dec. 11 at his home in Union Course, Queens County, N. Y., aged seventy years. He was at one time a member of Fooley's Minstrel's, and sang under the name of John Herman. He retired from the profession several years ago. A son survives him.

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**SONG BOOKS, 12 PAGES.**—1000—Parlarian Racy Songs, 1000—Greatest 121—How to Sing. We supply all street men west and south of Chicago with Latest Song Books. Try us, samples, 10c. Address: **SONG BOOKS, 1000 Broadway, New York City.**

**N. HORN, STEEL APPARATUS DESIGNED, BUILT AND REPAIRED.**—Tubing work of every description, cold, silver and nickel work. Enameling. **Corner 5th Street, New York City.**

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*Best Posters, Hangers, Heralds and dates of every sort  
 Best in the world. Prompt service; send for price list.*

Kenyon Printing Co., Des Moines, Iowa.  
**MUSIC COMPOSED AND ARRANGED** for any instrument. Songs, songs, songs, words and music, sketches, etc. Send stamp.  
 CHAS. L. LEWIS, 129 Richmond Street, Cincinnati, O.  
**Free** I publish notes and plays for repertoire and study companies and for the use of the best of my favorite list. **Harold Koornbach, Theatrical Bookseller, 132 Nassau St., New York.**

**FREE** Illustrated Catalogue of  
 WATCHES, DIAMONDS,  
 SILVERWARE, THEATRICAL  
 JEWELS, GIFT SHOW GOODS,  
 ETC. Special Prices to the Profession.  
 123 and 125 Dearborn St. Chicago, Ill.

**FOR SALE OR RENT, MECHANICAL Wax Figures, Illusions, Fire Snakes, Marionettes, Paintings, Stuffed Animals, etc.** Call on CACIUS, 100 N. 4th St. all kinds of show stuff. J. D. SWEET, Atlantic City, N.J.

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**ADVERTISING MANAGERS**—Are money on your mind? We have the best advertising programmes. We furnish them, our ad. on one side, at about the cost of white space. Enclose stamp for particulars. **HUNTER CO.,** NEW YORK.

**\$6 WEEKLY**, Accident Indemn. Doctor or lawyer in emergency. Morocco Pocket Bk. \$1. per vol. \$1,000,000 with N. Y. Ins. Dept. Act. H. W. Caldwell, Ill. Argyle Bldg.

**I WANT BOOKING AGENCIES** to send me their address so that I can get performers on two days' notice; also want to buy full set of Indian Clubs and one Knocking Hammer. **FRED SUTHERLAND**, Napanee

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243½ Bushes, \$7.50. Cash with order.  
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**WANTED.** Immediately, Piano Player That Can sing and entertain. Also Lady Singers, Long engagements if O. K. Room and board same building.  
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**AT LIBERTY**—A First Class Medicine Performer to double with good lecturer. Share and share alike; or can open with any good Med. Co. Do Irish, Black, Dutch and Rube. Am a COMEDIAN, a DANCER and GENTLE.

MAN. Won't work cheap. Am worth all I'll ask. Friends write.  
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**WORSTED TIGHTS, \$2; Shirts, \$2; Undershirts, \$4; Snake Suits, Monkey Suits.** All kinds of Fancy Suits made in all colors that are wanted.  
No. 432 East New York Ave., Brooklyn, N. Y.  
THOMAS LESTER.

**FRENCH PLAYWRITER DESIRES**  
COMPETENT PARTNER TO ADAPT HIS PLAYS INTO ENGLISH. L. G. PALABOT, 85 E. 23d Street, Chicago.

**WANTED—Second Hand Films.** State particulars. Also Cuban Warship Slides, with Printed Lecture. J. H. HUBBARD, second floor 114 1/2 Liberty St., Harrisburg, Pa.

**WANTED, SPECIALLY PEOPLE TO JOIN TWO**  
Pugilists; one Magician, with good stage setting, presenting modern illusions and magic; good musical comedians, etc. All people must do more than one act. Accompanying Pair of Boxing Dogs, must do knock out. State low

**WANTED TO PURCHASE**-MODERN MOVIE SLIDES AND OPTIC Glass Runkles, and Bell-Hur! Slides. F. DIXON, Gen Del., Columbus, O.

**WANTED, QUICK,** FOR MED. CO. People in all branches, and well up in the biz. Comedians, Stage Artists, Musical Artists, Vaudeville, etc. Callists write or tele. MAYS MED. CO., Brazil Ind. I will buy song sheets, if cheap.

**WANTED:**A good Sketch Artist. Novelty Act and Dutch-Comedian. Good singers. State salaries are and all participants in first letter, so we can wire you before coming here. Write to PETERSON & LONG COMEDY ADVERTISING CO. Wausau, Wis., week Dec 18.

**WANTED,** an Amateur comedian from N.Y. City for materialistic comedies on the road. No capital required. Address-Frank Cronkite, 221 46th St., South Brooklyn, N.Y.

**COON DOUBLE TURN.**—"How-y, Pies. Up and Fellow Me!" Geo. D. Lang writes from Richmond, Va.

"It is indeed the greatest coon song ever written."  
professionals for pleasure and profit.  
**ALBERT**, 108 E. Main St., Madison, Wis.

**DOGS, PONIES AND GOATS FOR SALE.**  
Small, handsome Shetland Ponies, all line of tricks;  
Goats, Greyhound, Whippet, Mastiff, Bloodhound,  
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**AT LIBERTY, TONY MACK, SINGING**  
and Dancing Comedian at the  
Shrine of Paradise Alley Co. Address, until Saturday  
WALLINGFORD, Conn.; Bristol, Conn.; Hartford, Conn.  
Sunday, Fort Lauderdale, Fla.

**AT LIBERTY FIRST CLASS AGENT,**  
years' experience. Give me paper. I make good, or I  
money. Strictly temperate. Glad edge recovers. See  
Rep. Mgr. Ragsdale, 176 W. 19th St., N.Y.C.

JOB H HADGE, Abilene, Orleans Co., N. Y.

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Singer, Pianist, Dancer, 419 1st St. S.

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# WILL H. FOX,

THE FOUNDER, ARCHITECT AND BUILDER OF  
The Piano Act of All Comedy Piano Acts,  
HAS PERFORMED HIS ORIGINAL SPECIALTY

## Over 400 Nights in London

7 MONTHS (163 NIGHTS) AT THE PALACE THEATRE, LONDON  
And No American Specialty Has Done Any Better than  
I DID. SKEPTICS CAN INQUIRE FROM THE MANAGER OR DIRECTORS  
On Aug. 4, 1900, I Will Finish My Third Tour  
Through England, Ireland, Scotland and Wales,  
WHICH WILL MAKE 80 WEEKS THAT I HAVE PLAYED  
For Managers Moss, Stoll, Thorn'on, Graydon, Brill and Clarke,  
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### WHY?

BECAUSE I SELL TALENT, NOT MANAGERS.  
MY ACT HAS STOOD "THE ACID" OF PUBLIC OPINION FOR  
10 YEARS AND FOUND FREE FROM ALLOY OF ANY KIND.  
I DON'T DEPEND ON TAINTED MONOLOGUE.  
I DON'T DEPEND ON PARTNERS, Male or Female, for Assistance.  
I DON'T DEPEND ON MUTILATED OR DIFFERENT TEMPO MUSIC.  
I DON'T DEPEND ON AN UPRIGHT PIANO WITH ATTACHMENTS INSIDE.  
The Above Refers to the "Toy" Piano, on which, through PRESSING  
YOUR FOOT on one of the Pedals, an attachment is thrown or  
PRESSED against the strings, and you thereby obtain the effect of the  
Zither, Guitar, Harp or Mandolin. It is pleasing to the ear, and yet  
so simple that a child Can Produce the Above Imitations by putting  
His FOOT on the Proper Pedal. It is the Main Item in Several Acts  
on the Stage Today.

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The Piano I Play on Requires Brain Pressure--Not Foot Pressure.  
I Achieve Success Through Force of Merit Alone.  
On a Concert Grand Piano--That I Don't Keep Locked Up.

## ROBBED.

"Keith's Union Square--The selection with piano accompaniment IS TOO MUCH  
LIKE THE ONE WHICH WILL H. FOX HAS BEEN USING FOR SEVERAL SEASONS.  
Otherwise, Mr. -- is to be congratulated on his up-to-dateness." THE  
N. Y. DRAMATIC MIRROR printed the above in 1896. Note the SEVERAL SEASONS.  
"Tony Pastor's--The act consists of burlesques on famous dramas,  
AND A TALE WITH MUSICAL CUES AFTER THE MANNER OF WILL H. FOX." THE  
N. Y. DRAMATIC NEWS printed the above in 1895. Note THE YEAR.

THE ABOVE WAS STOLEN FROM MY CREATION.

### MUSICAL COURTSHIP,

THE SAME as the READING of the LETTER with Music Cues IS.  
(The Foundation of MUSICAL COURTSHIP was A LOVE  
STORY replete with MUSIC CUES of POPULAR SONGS,  
and Performed by Me All Over America in 1891, '92, '93,  
'94 and '95.

I HAVE SOME MORE NOTICES TO PROVE THAT I'VE BEEN ROBBED, MORE ANON  
WHEN I RETURN TO AMERICA--I WILL PERFORM THE FOLLOWING ORIGINAL NOVELTIES.  
(For Vultures to Pick At and Thieves to Steal.)

JUGGLING and SHOWERING 8 CONCERT GRAND PIANOS AT ONE  
TIME. PLAYING 3 PIANOS SIMULTANEOUSLY (one in the Gall-  
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Is Done Without Electricity. TAKING A FULL GROWN PIANO  
FROM UNDER MY VEST. (Will Ching Kling Pho Please Write.)  
EATING 4 PIANOS AT EACH PERFORMANCE. (Under These Con-  
ditions MANAGERS Must Not Expect Me To Do More Than Two  
Shows Daily)

AND LAST, BUT NOT LEAST, I WILL MAKE A CONCERT GRAND PIANO TALK.  
A Merry Xmas And A Happy New Year To All--Except Claude Duvals.

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THE BOY WITH THE AUBURN HAIR, (My New Trade Mark.)

PARTNER FOR SUCCESSFUL DRAMA,  
have scenery, etc. Play will be produced 30 miles from  
New York Dec. 18. Address  
HONORABLE, 331 W. 43d Street, New York

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that can put on acts and do comedy. Will give one-half  
of profits of best equipped outfit for Med. & low on road.  
Good chance for right people. Sources don't write. All  
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WANTED, GOOD MAGICIAN (CAN PLAY  
ORGAN), Sketch Team, Comedian, Musicians, etc. Must be  
First Class, Strictly Sober. Salary low but sure  
SILVER BROS. REFINED SPECIALTY CO. Address  
Manton, Mich. Want to buy Swiss Hand Bell.

AT LIBERTY, after Dec. 18 for Al Mediolan Co.  
I do black face, Irish, eccentric, tramp; play organ for  
anything, overtures, etc.; straight or comedy in acts.  
Salary your limit; must have ticket.  
MILT ALLEN, Warrenton, Va.

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OPERATOR, Middlebush, N. J.

MOVING PICTURE MACHINE, \$40.00, with  
Stereoscopic Attachment (30 model); calcium jet; lot  
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Room 6, 10 A. M. to 5 P. M.)

NICELY FURNISHED ROOMS, from \$2 to \$4  
per week, bath and heat, for gentlemen and couples.  
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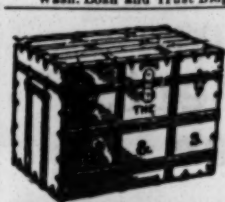
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LAST WEEK

## PAULA

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G. A. WEGEFARTH, CHAS. M. BAGG.

From the BUFFALO COURIER.—"Mlle. Paula is the head liner with the Tammany Tigers at the Court Street Theatre, this week. Her act consists of handling and subduing reptiles, including alligators, crocodiles and boa constrictors. During her act, which is thrilling in the extreme, the vast audience was standing most of the time," etc.

BUFFALO NEWS.—"Mlle. Paula gave a really wonderful exhibition of strength and nerve with the troupe of vicious crocodiles and alligators," etc.

BUFFALO EXPRESS.—All the seats in the big house, all the extra chairs in the aisles, all the seats in the boxes, AND ON THE STAGE, and all the standing room, were not sufficient to accommodate the crowd that went to the Court Street Theatre last night to see the Tammany Tigers. Mlle. Paula's handling of big, ugly alligators and crocodiles, is an act not seen in Buffalo before—a most novel and exciting performance, daring and dexterous in the extreme," etc. etc.

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